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==Read! Then go to St. Jo., April 4-8, 1921==

VOL. VII.

MARCH 1921

NO 4

# Music Supervisors' Journal

*Published five times a year and sent free to all directly  
associated with school music, by the*

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5. Immediately on your arrival, at the Conference, present your certificate to the endorsing officer at headquarters as the reduced rate for the return journey will not apply unless you are properly identified as provided by the certificate.  
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## FINAL PROGRAM

### MUSIC SUPERVISORS' NATIONAL CONFERENCE

St. JOSEPH, MO.

April 4-8

**All the items printed in the January Journal will be included in the program of the other days. We print here only new details regarding the Wednesday program. Any one who has not a copy of the January Journal can easily gain an idea of the main items by reading the symposium on Why go to St. Jo.**

#### Programs for Sectional Meetings

Wednesday, April 6th.

- I. Music in the Small Town and Rural Community. (Crystal Room, Hotel Robidoux).  
Chairman—Miss Bessie E. Kubach, Supervisor of Music, Peterson, Ia.  
Secretary—Miss Flora Drusch, Malden, Mo.

9:00—The Supervisor in the Small Town.

- A. The Chairman will introduce the subject by discussing the place of music in the small town and rural school system; the school as a potential community center for entertainment and recreational activities of all kinds; the need for a type of school music that will function with such a program.
- B. The Relations Between Supervisor and School Authorities.  
The necessity for cooperation; need for realization on the part of superintendents, principals and school boards that they must provide not only a music teacher but a place in the curriculum for music instruction and adequate equipment for carrying it on; necessity on the part of the supervisor for a sympathetic understanding of the needs of her community; her responsibility in acting as musician to entire neighborhood, working with womens' clubs, churches, lodges, business organizations and other social agencies.  
Miss Emma Paxton, Supervisor of Music, Garnett, Kansas.
- C. The Supervisor and the Private Teacher of Music.  
Ways in which they may cooperate to bring about a high type of musical development.  
Mr. Charles Ernest Parke, Supervisor of Music, Columbus, Neb.

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Miss Carolyn Alechin at University of California, Berkeley.

Vincent Jones, University of Southern California, Los Angeles.

Mrs. Paul Petri, Portland, Oregon.

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- 9:45—Program by the High School Orchestra of Parsons, Kansas. Mr. Chas. McCray, Director. This organization consists of forty players and includes every instrument of the symphony orchestra. It is sent to the Conference by the Parsons Chamber of Commerce.
- 10:30—Music in Rural and Isolated Communities.
- A. Supervision in Rural Schools.  
Showing how a definite program of music instruction under supervision may be carried on; problems that must be met and how they have been solved; some of the results.  
Miss Irene Kelley, County Supervisor of Music, Newton, Kansas.
  - B. The County Seat Supervisor and her Opportunity to Stimulate Music in the Rural Schools.  
Showing how the supervisor in the small town agricultural center may assist the teachers in outlying rural schools; a plan for instructing teachers in Saturday classes; the County Fair Festival in which country and city children cooperate.  
Miss Eleanor Kelly, Supervisor of Music, Hillsdale, Mich.
  - C. Music and Americanization.  
Showing how music may be made an important factor in the unifying of groups of foreigners in mining or factory centers.  
Miss Maude E. Glynn, Director of High School Music, Keewatin, Minn.
- 11:15—Music Appreciation as a feature of Music Instruction.
- A. The value and place of appreciation work in the small system; ways and means of carrying it on; the musical memory contest as a means of stimulating the work.  
Mrs. Isabel Loomis, Thornton Township Schools, Harvey, Ill.
  - B. The Lecture or Lyceum Course; how the supervisor may cooperate to bring about a better type of entertainment in the small town; concert and entertainment courses given by local talent as a substitute for the course by mediocre talent from the outside; ways in which supervisor may help in securing concerted effort from leaders in the community.  
Mr. Ralph M. Holmes, Supervisor of Music, Blackwell, Ok.
- 12:00—Luncheon and Get Acquainted Meeting of Section.
- 1:30—Music and the Church.  
Showing how the religious life of a community may be stimulated through good music; concerts and entertainments in a church as a community center; a program that will bring the best in music to people in isolated communities.  
Mr. H. Augustine Smith, Boston University, Boston, Mass.
- 2:00—Bands and Orchestras.
- A. Possibilities in small town and rural systems; ways and means of developing instrumental organizations, securing of music and instruments arranging of rehearsals and public concerts.  
Mr. Phillip Gates, County Supervisor of Music, Hagerstown, Ind.  
Mrs. J. Abbie Clark Hogan, School Band and Orchestra Director, Junction City, Kas.
  - B. Results of instrumental work; influence on children both as performer and listeners; awakening of interest in music among adults; types or programs best suited for the work.  
Mr. F. A. Tubbs, Supervisor of Music, Bryan, Ohio.  
Mr. Reginald Brinklow, Supervisor of Music, Seymour, Ind.
- 3:00—Glee Clubs and Choruses.
- A. Shall the chorus be on an elective or compulsory basis; the place for separate organizations for girls and boys; the necessity for practice hours during school time; the problem of the child who has had no previous musical training.  
Miss Gertrude O'Leary, Supervisor of Music, Tomah, Wis.
  - B. Results of properly conducted chorus and glee club work; development of singers who, when out of school, can do satisfactory work in choirs or choruses, or become soloists and chorus leaders.  
Miss Minerva Hall, Supervisor of Music, Lawrence, Kas.
- II. Instrumental Music. (Elk's Club, opposite Hotel Robidoux).  
Chairman—Mr. Jay W. Fay, Supervisor of Instrumental Music, Rochester, N. Y.  
Secretary—Miss Marguerite Grace, Assistant Supervisor of Music, St. Louis, Mo.
- 9:00—A. The Chairman will introduce the general subject by discussing the aims of instrumental instruction.
- 9:30—B. The Training of Instrumental Supervisors.  
Mr. David E. Mattern, Instrumental Director, Ithaca, N. Y.



- 10:00—Program by the State Agricultural College Band, Manhattan, Kansas. Mr. H. P. Wheeler, Director.
- 10:45—C. Is instrumental music in the public schools justified by its actual results? Mr. Hamlin E. Cogswell, Director of Music, Washington, D. C.
- 12:00—Luncheon and Get Acquainted Meeting of Section.
- 1:30—Program by High School Orchestra from Parsons, Kansas, Mr. Chas. McCray, Director.
- 2:15—A. Problems of Class Instruction in Instrumental Music. Mr. Joseph E. Maddy, Director of Music, Richmond, Ind.
- 2:45—B. The Grade School Orchestra. Mr. E. H. Hahnel, Supervisor of Instrumental Music, St. Louis, Mo.
- 3:15—C. Material for School and College Bands and Orchestras. Mr. Russel V. Morgan, East Technical High School, Cleveland, Ohio

The time allotted for the discussion of each subject includes that of the speaker and five to ten minutes for discussion from the floor. All supervisors and teachers who are doing instrumental work are urged to bring to the Conference a written statement of conditions in their schools in order that a nation wide survey of instrumental work may be undertaken.

### III. Music in the Large High School. (First Presbyterian Church, 7th and Jule Sts., two blocks east and one block north of headquarters).

Chairman—Mr. Frank F. Percival, Director of Music, Arsenal Technical Schools, Indianapolis, Ind.

Secretary—Miss Alice E. Jones, Asst. Supervisor of Music, Evanston, Ill.

#### 9:00—Music as a Feature of High School Work.

- A. The Chairman will introduce the subject by discussing the place of music; its relation to the curriculum; its worth as a means of establishing morale in the school; its value as a subject from the standpoint of mental development; ways in which it can function in the school life.

#### B. Music and English.

Showing how the work of the music and English departments may be correlated.

Mr. Fred G. Smith, Supervisor of Music, Fort Smith, Ark.

#### C. Music in a Boys High School.

Showing the influence of music on the lives and characters of adolescent boys; the phases of music work which are most successful in working with boys and the results that are possible.

Miss Louise Hannan, Boys Technical High School, Chicago, Ill.

#### 9:45—Choral Work in the Large High School.

- A. The place of choral organizations in the high school; shall the work be compulsory or elective; time allotments and methods of crediting the work; methods of developing interest where no adequate amount of credit is given.

Miss Ruth A. Gibson, Manual Training High School, Kansas City, Mo.

- B. Glee Clubs; the place for separate organizations for boys and girls; their usefulness from a socializing standpoint; their value as a means of discovering and developing talent; ways in which they may be made to strengthen the work of the music department.

Mr. R. Lee Osburn, Proviso Township High School, Maywood, Ill.

- C. Materials; what shall we give our boys and girls to sing?; numbers suitable for study and performance; the influence of carefully selected songs from an appreciation standpoint; influence in developing the desire for a higher type of music performed by church choirs and choral societies outside of school.

Mr. Carl Borgwald, Central High School, Duluth, Minn.

#### 10:30—Specific Voice Training in Classes.

- A. A demonstration of the Haywood system of voice training. A group of children from one of the St. Joseph high schools will be used for the demonstration.

Mr. Frederick Haywood, New York City.

- B. The Class Method as it Works Out in a Large High School.

Mr. Herbert Davies, Assistant Supervisor of Music, Toledo, Ohio.

#### 11:15—The Question Box.

As a means of stimulating free discussion, the old style question box will be used. Members are urged to come to the meeting with questions on any phase of high school music. These questions will be placed in the hands of the Secretary. Three teachers who have had experience in all phases of the work will attempt to give satisfactory answers to the questions.





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Mr. D. H. Cleland, Cleveland High School, St. Louis, Mo.  
 Mr. Oscar Demmler, Fifth Ave. High School, Pittsburgh, Pa.  
 Mr. George Krieger, High School, Minneapolis, Minn.

12:00—Luncheon and Get Acquainted Meeting of the Section.

1:30—Music as a Full Credit Earning Subject.

A. Harmony; the desirability of teaching harmony in such a way that children will be able to apply it in compositions.

Miss Carolyn A. Alchin, Los Angeles, Cal.

B. Appreciation; its psychological aspects.

Miss Kathryn H. Baxter, High School, Springfield, Ill.

2:30—School Projects.

A. The high school stage and its use; various types of musical endeavor which lend themselves to stage purposes; the musical organizations in the school assembly; concerts, recitals and musical productions as necessary features of music work in a large high school.

Miss Clara Ellen Starr, Northwest High School, Detroit, Mich.

B. The Musical Memory Contest.

1. The contest as a means of stimulating interest in music in the city at large; its value to the children; permanent results that may come out of it.

2. Suggested methods for conducting the contest.

Mr. Edward Bailey Birge, Director of Music, Indianapolis, Ind.

IV. Music in the Normal School, College and University. (Christ Church, 7th and Francis Sts., two blocks east of headquarters).

Chairman—Miss Alice E. Bivens, North Carolina College for Women, Greensboro, N. C.

Secretary—Miss Bertha Linnell, Northfield College, Northfield, Minn.

9:00—The Curriculum for Music Supervisors.

A. Has modern educational theory made necessary modifications in the curriculum for music supervisors? If so, to what extent?

Mr. R. M. Tunncliffe, State Normal College, Bowling Green, Ohio.

9:20—Discussion.

9:30—B. In the curriculum for music supervisors, what should be the entrance requirements?

Dr. J. J. Landsbury, University of Oregon, Eugene, Ore.

9:50—Discussion.

10:00—C. In the curriculum for music supervisors, how can we maintain a proper balance between subjects of a purely musical nature and those of general educational value?

For the Musicians—Mr. Arthur E. Heacox, Professor of Theory, Oberlin Conservatory of Music, Oberlin, Ohio.

For the Educators—Mr. John R. Kirk, President, State Teachers' College, Kirksville, Mo.

11:00—Discussion.

11:20—Music Department Responsibilities.

A. Is there a place for a course in music appreciation for others than those majoring in music? What should be its content and how can it best be presented.

Miss Frances Dickey, University of Washington, Seattle, Wash.

11:40—Discussion.

12:00—Luncheon and Get Acquainted Meeting of Section.

1:30—Program by the State Agricultural College Band, Manhattan, Kansas, Harold P. Wheeler, Director.

2:00—Music Department Responsibilities. (Continued)

B. What is the responsibility of the music department in relation to the education department? Shall it insist that some musical training be required of the prospective grade teachers? What should be the content of courses for grade teachers?

Miss Ada Bicking, Supervisor of Music, Evansville, Ind.

2:20—C. What is the responsibility of the music department in relation to extra curricular activities?

Glee Club and Chorus.

Mr. Harper C. Maybee, Western State Normal College, Kalamazoo, Mich. Band.

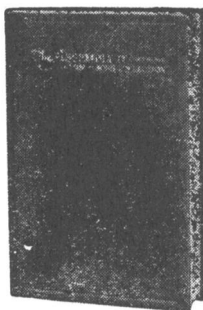
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Revised to February 18. If there are omissions or corrections, write Russell V. Morgan, 1871 E. 81st St., Cleveland, Ohio.

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